

THE METROPOLITAN MUSEUM OF ART

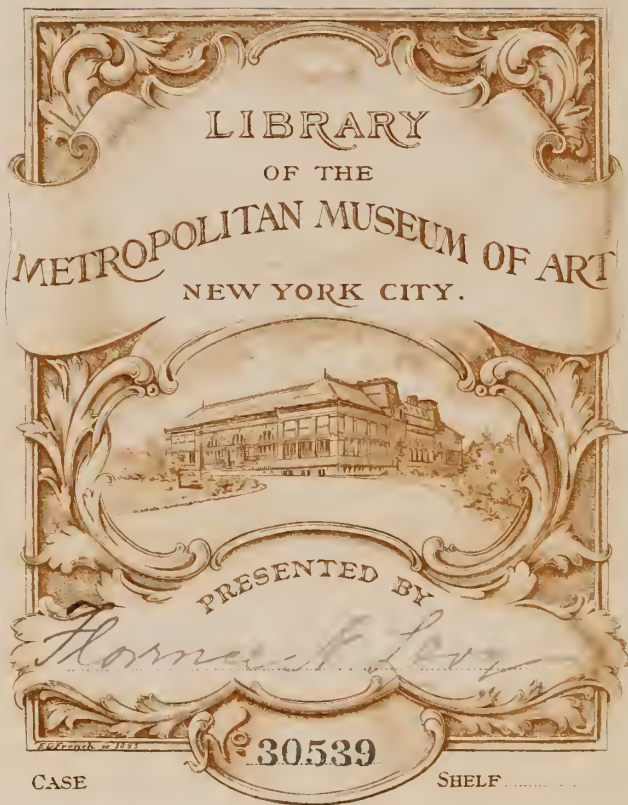


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Valuable
Paintings

FROM THE

Kate Johnson
ESTATE

AND THE

Dr. Jules Simon
ESTATE

H. TAYLOR CURTIS
Auctioneer

2401

Catalog
OF
Valuable Oil and Water Color
Paintings
FROM THE
Kate Johnson Estate
AND THE
Dr. Jules Simon Estate
To be Sold at Unrestricted
Auction
in
The Sutter Street Salesrooms
532 and 534 Sutter Street
ON
Thursday, March 20th, at 2 p. m.

H. TAYLOR CURTIS
Auctioneer

Conditions of Sale

- 1 The highest bidder to be the buyer, and if any dispute arises between two or more bidders, the lot in dispute shall be immediately put up again and re-sold.
- 2 The auctioneer reserves the right to reject any or all bids which are merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the sale injuriously.
- 3 The purchasers to give their names and addresses, and to pay down cash deposit or the whole of the purchase money, if required, in default of which the lot or lots so purchased to be immediately put up again and re-sold.
- 4 The lots to be taken away at the buyers' expense and risk within twenty-four hours from the conclusion of the sale, unless otherwise specified by the auctioneer or managers previous to or at the time of sale, and the remainder of the purchase money to be absolutely paid, or otherwise settled for to the satisfaction of the auctioneer, on or before delivery; in default of which the undersigned will not hold himself responsible if the lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser.
- 5 The undersigned will not hold himself responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect, in any lot, and make no warranty whatever.
- 6 To prevent inaccuracy in delivery, and inconvenience in the settlement of the purchases, no lot can, on any account, be removed during the sale.
- 7 Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all lots unclaimed within one day from the conclusion of sale (unless otherwise specified as above) shall be re-sold by public or private sale without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this sale, together with all charges attending the same. This condition is without prejudice to the right of the auctioneer to enforce the contract made at this sale without such re-sale, if he thinks fit.

H. TAYLOR CURTIS,

Auctioneer.



WM. KEITH

A PICTURESQUE FIGURE IN AMERICAN ART, WILLIAM KEITH, was born at Old Meldrum, Aberdeenshire, Scotland, November 21st., 1839, and died in California, April, 1911. When twelve years old he was brought to the United States, in 1851. He was apprenticed to a wood engraver. He worked for Harper's Weekly at this craft. In 1859 he went to California and continued to work as an engraver. Meanwhile he had made studies from nature in colors, and with the encouragement of friends and the decline of the graver's art, he developed his natural genius in this field. From the West coast he journeyed to Europe. He studied for a time in Dusseldorf, from whence he returned to California in 1871. At this time he established his studio and home at Berkeley, where he died. About 1883 he was again

in Europe, in Munich for a time, and in the South. Though so many of his pictures were executed in the studio at Berkeley, Mr. Keith knew the Pacific country, and painted it, from Alaska to the far South, and the mountains as well as the coast. Very largely self-taught, William Keith had artistic instincts that guided him into happy channels. Some of his early pictures of the Sierras are good examples of the influence of the "Hudson River School," which was in its prime at the time he left the East for California. Like Inness, he turned to the inspiration that has come to be associated with Barbizon. Dusseldorf left no vital trace upon Mr. Keith, nor did Munich. But Rousseau did. Unable technically to follow that master in his intensely constructed interpretations of nature, the younger painter nevertheless caught his spirit sympathetically. The romantic naturalism of Dupré, the poetry and warmth of Diaz, the fantasy of Monticelli awoke intimate chords in William Keith, and to the spirit of this art he gave a new expression in the setting of California forest and sun. With George Inness, he shares the credit of bringing into American art the freer artistic spirit, the deeper feeling and more imaginative expression of the "1830 men." His early work in the vein of the "Hudson River" painters did not attain as much constructive solidity as did Martin's, nor, on the other hand, did his art ever show the grandiloquence that marked the flights of the contemporary leaders who sought to enrich their literalness with extravagance. His artistic emotions were deep and he was a true child of nature, and it was in obedience to his own sincerities that his sympathies opened toward the men of Barbizon. The California artist exhibited but sparingly in the East, and yet his work came to be appreciated by discriminating observers. On the Pacific coast it has been a powerful influence both upon the younger artists and in guiding art appreciation, and Mr. Keith is looked upon, with justice, as a big figure.

Reminiscences of this artist have been written by Mr. Charles F. Lummins and Charles Keiler. The *International Studio*, of November, 1907, contains a well illustrated article; and to the *Fine Arts Journal*, Chicago, Mr. Everett Carol Maxwell contributed an appreciation in the September number, 1911, shortly after the painter's death.

REPRESENTED: Blanchard Gallery, Los Angeles; Corcoran Gallery, Washington; Art Institute of Chicago; Brooklyn Institute of Arts and Sciences; Frankfort Gallery, Frankfort-am-Main, and in various well-known private galleries.



Thomas Hill

Copyright 1910,
by Robt. H. Hill.

THOMAS HILL was born September 11th, 1829, in the town of Birmingham, England, and is a direct descendant of Sir Rowland Hill, the founder of the Penny Postage. His family came to America in 1840 and settled at Taunton, Mass. His talent developed very early in life, and he commenced as many great painters have done, with ornamental work. His first pictures were painted in Boston, though nothing worthy of mention was painted till about 1853, when he had settled in Philadelphia. He was then a member of the old Graphic Club and also of the Academy, and studied in the Life Class of which Rothermel was president. He took the first medal in Baltimore at the Maryland Institute in 1853. In 1861, being in poor health, he moved to California and opened a studio as a portrait painter, occasionally doing some figure work, notably the trial scene in the "Merchant of Venice," which was awarded the first prize in the Art Union of San Francisco in 1865. Mr. Hill went to Paris in 1866 and studied with Paul Meyerheim, who was so much impressed by his painting of the Forest of Fontainebleau that he advised the Californian to take up landscape painting as his life work. Mr. Hill opened his studio in Boston in 1867, and there painted

his splendid picture of the "Yosemite Valley," which was bought by the late Charles Crocker, of San Francisco, for five thousand dollars. His next important work was the "White Mountain Notch," bought by Mr. Hamlin, of Boston, for five thousand dollars. He was very successful in the East, but his health again failed and he returned to California, as his friends thought, to die of consumption. He rapidly regained his health in our glorious climate and made many successes with his brush. At the Centennial exhibition at Philadelphia, in 1876, Mr. Hill was awarded the first medal for landscape painting, the subjects being "Donner Lake" and "Yosemite Valley," the two having been purchased by the late Senator Leland Stanford for eleven thousand dollars. One of his best works is in the gallery of Mrs. E. B. Crocker, Sacramento, entitled "the Great Canyon of the Sierras" for which he received five thousand dollars, and the New York Palette Club medal. The "Heart of the Sierras" is another very magnificent picture by Mr. Hill, which was purchased by E. J. Baldwin for ten thousand dollars. His more recent and well-known pictures are: "The Driving of The Last Spike" connecting the Union Pacific and the Central Pacific Railroads; "The Grand Canyon of the Colorado," the "Muir Glacier." He received thirty-one medals.

Mr. Hill was a devoted father of home and family for many years, but his health required him to spend most of his time in the Yosemite Valley and at his studio at Wawona, Mariposa County, California, formerly known as "Clark's Station." He was a tireless worker, and to this fact may doubtless be attributed his occasional fits of indisposition.

Mr. Hill passed away at his winter home at Raymond, Madera County, California, forty miles south of Wawona, June 30th, 1908, in his seventy-ninth year.



4--The Glory of the Heavens

By WM. KEITH

BY MANY this is considered the great Scotchman's masterpiece. On one hand a gentle, grassy hillside slopes upward into the protecting shelter of the trees and across its face a straggling baby path plays hide and seek with the slender stemmed, starry wild flowers. Along this path come a woman and a boy, hastening their steps to the waiting hearthside with true peasant indifference to the glories of nature flung with a careless hand about them. The rapidly gathering dusk brings into bold relief the blazing colors of the sunset sky. At the horizon line a band of fiery red flings its challenge upward against a bank of billowing clouds. From crimson the light glows to gold, and the western sky seems broken into legions of marching red gold clouds against a sky of opalescent green, the whole a phantasmagoria of color rich as the heart of an Hungarian opal. Through the branches of the trees in the background the heavens appear lit with a mighty conflagration and the brown leaves of one stately oak fairly flame with the reflected glory. At the foot of the slope flows a little stream whose tranquil waters have been transformed into a river of molten fire. Rubies, topazes, sapphires and emeralds in a setting of shadowy grasses blaze from the magic current. Across the stream wander a group of cows, their slow moving forms looming dimly through the gloom. The canvas is a poem in pigments, one of those rare poetic fancies, a song without words such as only a master hand and spirit can call from the spheres.

Size 36 x 60 inches

*Sold at auction for \$12000
to E. W. Harmon*





5—Twilight Hour

By WM. KEITH

AN undulating country closely carpeted with rank, soft grass sweeps back in the distance to where the last warm lights signal the sun's passing. In the foreground towers a mighty oak beneath which sits a lonely figure absorbed in the approaching night. There is a droop to the shoulders, a touching wistfulness in the unconscious pose, a note of patient resignation in the bowed head, which bespeak the presence of heartache and the added pangs of memory; here rests a woman with soul keyed to all the aching loneliness of the solitudes, to whom the remote places make an irresistible appeal. Beyond the slim, scattered tree trunks to the right may be seen a thickly wooded stretch, its fastnesses already black with the shadows of night, and through the lacework of foliage above the blue green night sky swept by vagrant patches of golden clouds, casts a lingering light on the fast darkening scene. Under the trees dusk lies thick, obscuring the details of tiny grass blades and flower faces. The nocturnal quality is handled with rare sympathy and the appeal which it made to the artist is subtly conveyed to the beholder from the miniature glade on the canvas.

Size 36 x 60 inches

*Sold at Auction to
E. W. Hannon \$57.50
resold same day to W. O. Goodman
Chicago*

0252



6—Sunset, Mt. Tamalpais, California

By WM. KEITH

A GENEROUS, smiling ravine occupies the foreground of this painting, its gently sloping sides thickly sown with rich green grass, luxuriant ferns and brakes and dainty little wild flowers. On its placid bosom graze a flock of sheep undisturbed by the dazzling spectacle of the sunset before which their master sits, enrapt, in silent contemplation. Beyond the densely wooded country at its foot one looks away across a valley full of purple shadows and grayish mists through which a little river winds its course in and out, gleaming like a silver thread in the weave of a somber tapestry. The fog bank extends in a straight plateau like line across the horizon, shrouding the mountainsides in ghostly, veiling shadows from the midst of which old Tamalpais rises in radiant glory. The dividing line of fog and sunlight is a brilliant one and the late afternoon sun has touched the hoary giant's crest with a coronet of orange light in strong contrast to the yellowish green sky and red gold clouds which are massed on its surface. Into the fog waves that float like smoke wreaths over the valley the artist has instilled that quality of eeriness and ghostliness which inevitably accompanies the mist. There is a sense of mystery which arrests and holds the fancy, and to which the pleasant hillside with its wealth of wildwood growth, its humble visitors, appears in pleasing relief. It is interesting to note the fullness of detail with which Mr. Keith made this foreground teem.

Size 36 x 60 inches





8—White Mountains and Conway Meadows,
New Hampshire.

By WM. KEITH

KEITH loved California but, being a true artist, did not need the one environment to touch him to inspiration. In this brilliant New Hampshire setting he has imprisoned a perfect day, a day palpitating with the soft mellow warmth of the Indian summer. To the left a hillside thickly overgrown with twisted vines and lowly shrubbery rises steeply, its uneven surface rough with slate gray boulders. Along its base runs a typical country road hemmed in on the right by an old fashioned log fence whose broken down beams are bright with gaily colored creepers and wild flowers. From the precipitous hillside an ambitious sapling rears its young limbs in sharp outline against the pale blue sky. Advancing along the road come a team of sturdy horses drawing a heaped up load of hay, a golden splotch of color in the sunlight. By their side walks the driver urging them on, while a group of women and children interestedly watch their progress from the shelter of the straggling, picturesque old fence. On the right a stretch of velvety green sward lies basking in the warm sunlight, each tree and bush dotting its level, ablaze with the riotous colors of autumn. In the background a rim of purple hills incloses the scene, their smooth rolling line rising to a mountainous height in one lone peak whose towering crest is lost to sight amid the threatening grayish white clouds with which the entire sky is becoming slowly overcast.

Size 30 x 50 inches

Mrs. A. Childs

200





9—Woodland Haunts

By WM. KEITH

IN THIS densely wooded vale the variegated hues of autumn predominate. Through a parting of the branches in the background may be seen a glimpse of the sky singularly realistic in its thunderous aspect. Cohorts of darkish gray clouds are assembling, their threatening masses all but obscuring the deep blue of the late afternoon sky. To the right is a gentle slope with the sunlight falling upon its carpet of moss and grasses in checkered squares and patches. Big, protecting trees interlace their branches above. Beneath a splendid old oak loiter a couple of figures, while the cows which they are driving home contentedly munch the last few mouthfuls of soft green grass nearby. Rank, deep meadow weeds border the sides of a quiet little stream whose waters, here and there reflecting the turbulent sky, flow onward toward the comfortable farmhouse appearing in the distance.

Size 22 x 32 inches

J. Marbleson

600⁰⁰





10—Tears of the Mountains

By WM. KEITH

OCCASIONALLY the great artist laid aside his heavier brush with its glories of crimsons and russets, and with airy fancy and delicate pigments wrought upon the commonplace canvas a creation so light, so dainty and so altogether different, that the beholder could not but wonder at the splendid versatility of him.

Here is an exquisite lake set in the heart of the mountains, its shimmering surface reflecting tone for tone the matchless blue of the perfect sky. In the background the encircling mountains rise through a wraithlike mist, one great purple dome alone surmounting the clinging folds, while the warm sunlight, late in reaching the secluded spot is slowly but surely absorbing the dense vapor. To the left from the precipitous slope a slim young tree stands out, its delicate new leaves forming a fragile fretwork of intricate pattern against the sky. In the foreground a stretch of sun yellowed grass, broken by grayish rocks, runs down to the quiescent water. The surrounding slopes are clothed in foliage ranging from the pale golden green of very young growing things to the deeper tones of the older growths. The painting is a rare study in color harmonies and is in striking tonal contrast to "The Glory Of The Heavens", for instance.

Size 20 x 30 inches

J. L. L.

600 ⁰⁰ —





11—Lagunitas in April

By WM. KEITH

HERE we have the same harmonious color scheme as in "The Tears of the Mountain," but the artist has descended from the high places and sought for inspiration amid the sunkissed fields and peaceful waters of Lagunitas. It would have taken a lesser man than Keith to fail in such a quest with Lagunitas and April combined to his seeking.

This is one of the paintings to which he imparted all the appealing charm of changeable April. Overhead across a sky of celulean blue float lazy masses of soft white cloud, and over the lake beneath with its myriad reflected shadows and on the balmy green landscape and far away blue mountains, the sunshine rests warmly though lightly. The foliage and grass blend in the soft tender greens of young spring and the lovely placid country lies wrapped in shining content. By the water's side wander two figures along a little path which winds its way in and out among the grasses. Then again the artist has caught the message of the fickle sprite. For even as one gazes at the winsome, smiling scene, he will note the coolness of the sky, the lightness of the sunshine, the floating clouds with their betrayal of coming rain, all the faint revealing signs of April's presence. "April's tears will follow fast on smiles."

Size 20 x 30 inches

W. Barney

450⁰⁰





15—The Head Waters of the Sacramento

By THOMAS HILL

NATURE in her most grandiloquent moods made strong appeal to Tom Hill. Great massive rocks, unscaleable cliffs, the immensity of the mountains, and the illimitable sweep of the sea, held him enthralled. Here in the solitude of the high places, he caught the calm, lofty spirit of the heights, chill, impenetrable and remote, and with a bigness all his own set down on perishable canvas the imperishable soul of the mountains. Against the skyline rise the magnificent battlements of the Sierras, rugged and mighty, their crested peaks wreathed in a mantle of low hanging clouds. Along the lower slopes the barrenness of the massive rock is occasionally softened with a kindly covering of slim, young pines, while the level, floorlike valley where it meets the base of the mountains is thickly grown with lowly scrub oaks. Through its midst the young Sacramento winds a serpentine course, now flowing smoothly and now dashing madly and unfalteringly over rocks and through miniature rapids, its sides bordered by thick underbrush and wiry brown grass. On the left is a compactly wooded grove, its interior unpenetrated by the warm sunlight which floods the rest of the scene. Between the slim, dark trunks of the trees a herd of deer are picking their dainty way to the cooling waters, ears aprick for the first warning of danger. Floating high overhead is a sky of exquisite blue hidden now and then by a vagrant patch of cloud.

Size 70 x 118 inches

J. E. Ellsworth

1150 ^{as}





16—The Golden Gate from Land's End

By THOMAS HILL.

RAGGED, coppery cliffs engirdle the smooth, green undulating waters of the bay that stretch from the Heads on either side to Angel's Island in the distance. Over the cool water soar the seagulls, dipping and flaunting, winging and wheeling, while the white crested billows in sinuous movement advance and break in a feather of foam against the ragged rocks. Under Lime Point is an outgoing steamer, one of the old-fashioned sidewheelers, and here and there the snowy sails of smaller craft stand out sharply in the clear, bright atmosphere. A party of picnickers garbed in the quaint old costumes of 1872 are making merry on the green, sloping bluff in the foreground, and high on the topmost ridge of a nearby cliff, two daring pleasure seekers stand clearly silhouetted against the ozone. A happy, smiling sky canopies the scene with close to the horizon line, a rolling section of fleecy clouds. The picture is permeated with the cool, sweet atmosphere of the typical San Francisco day. One senses the fresh, invigorating breezes from the ocean and the sharp, clean sunshine which broods over water and land in a beneficent benediction.

Size 60 x 84 inches

J. E. Ellsworth

600 ⁰⁰





17—Muir Glacier, Alaska.

By WILLIAM BRADFORD.

HERE we have depicted one of those brilliant northern scenes for which the English painter was famous. At the foot of the lofty glacier a sturdy whaling vessel, caught in the early drift, lies high and dry on the hummocks of ice. To the right spreads the barren ice field, its virgin surface disrupted here and there by unsightly gaping holes, mute evidence that the whaler's men are still seeking their prey. Beneath the ship's bow lie two rowboats, and scattered about them are barrels and other appurtenances, while members of the vessel's crew may be seen busily at work in various parts of the field. To the rear of the glacier, more to the background, rises the contour of a rugged, rocky island. Masses of threatening clouds mutter above the cheerless scene, while over their surface and the sheer, bleak walls of the glacier plays the quivering, rosy radiance of the Northern Lights. On the field beneath, the broken ice catches the light in points of pink flame, save in the foreground, where the ominous shadows hold it in a wierd greenish blue haze. The painting is strongly handled and the blizzard cold of the north land is realistically portrayed on the canvas.

Size 41 x 70 inches





19—Siege of the Town of Naarden

By JAN VAN HUCHTENBURGH, 1673.

THIS celebrated Dutch artist was a pupil of Philip Wouverman, and the signature on the painting is guaranteed.

The town of Naarden is situated on the Zuyder Zee in Holland. In 1672 it was besieged by an expedition sent to the Netherlands by Louis XIV, King of France.

A remarkable painting, 240 years old, and well preserved in its fullness of life and truth, its beautiful scenery and multitude of figures.

Examples of Huchtenburgh adorn the walls of the best American galleries and are also found in all European Public Galleries

Size 32 x 42 inches

W. F. Boardman

350⁰⁰



1—Landscape

By WM. KEITH

Size $4\frac{1}{2} \times 5\frac{1}{2}$ inches

60⁰⁰
E Williamson

2—Landscape

By WM. KEITH

Size 5×9 inches

115⁰⁰
a. Kingburn

3—California Oaks

By WM. KEITH

Size 18×26 inches

1300⁰⁰
J. E. Ellsworth

4—The Glory of the Heavens

By WM. KEITH

Size 36×60 inches

Mrs E. H. Harmon
12,000⁰⁰

5—Twilight Hour

By WM. KEITH

Size 36×60 inches

Mrs E. H. Harmon
5750⁰⁰

6—~~Sunset Mt. Tamalpais, California~~

By WM. KEITH

Size 36×60 inches

7—San Rafael

By WM. KEITH

Size 14×20 inches

Miss Breuner
325⁰⁰

8—White Mountains and Conway Meadows,

New Hampshire

By WM. KEITH

Size 30×50 inches

Mrs A. Childs
850⁰⁰

9—Woodland Haunts

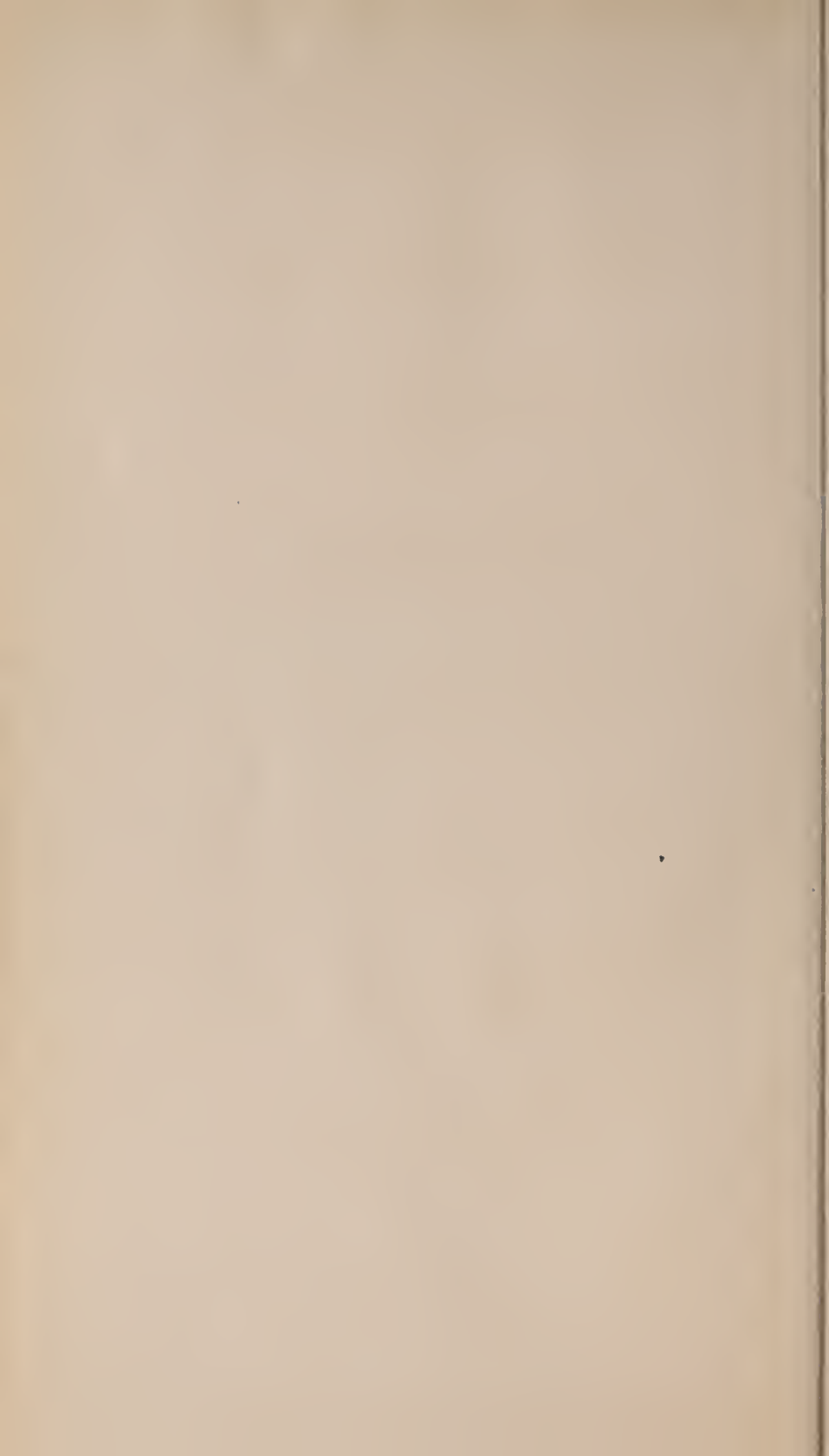
By WM. KEITH

Size 22×32 inches

J. Marbleton
600⁰⁰



- 10—Tears of the Mountains
By WM. KEITH
Size 20 x 30 inches J. L. J.
600⁰⁰
- 11—Lagunitas in April
By WM. KEITH
Size 20 x 30 inches W. Barney
450⁰⁰
- 12—Landscape
By WM. KEITH
Size 25 x 35 inches A. Kingham
100⁰⁰
- 13—Landscape
By WM. KEITH
Size 3½ x 9 inches A. Simonson
30⁰⁰
- 14—Oaks
By WM. KEITH
Size 25 x 35 inches R. Barnard
175⁰⁰
- 15—Headwaters of the Sacramento
By THOMAS HILL
Size 70 x 118 inches J. E. Ellsworth
1100⁰⁰
- 16—The Golden Gate From Land's End
By THOMAS HILL
Size 60 x 84 inches J. E. Ellsworth
600⁰⁰
- 17—Muir Glacier, Alaska
By WM. BRADFORD
Size 41 x 70 inches J. E. Ellsworth
250⁰⁰
- 18—Muir Glacier, Alaska
By WM. BRADFORD
Size 29 x 45 inches A. Kilbourn
125⁰⁰



W. F. Boardman

19—Siege of the Town of Naarden

By JAN VAN HUCHTENBURGH

Size 32 x 42 inches

350 ⁰⁰

20—Adhobe House, Monterey

By CHARLES ROLLO PETERS

Size 18 x 25 inches

R. M.

130 ⁰⁰

21—Adhobe House, Monterey

By CHARLES ROLLO PETERS

Size 12 x 16 inches

L. P. L.

100 ⁰⁰

22—Mt. Tamalpais

By M. VALENCIA

Size 20 x 30 inches

J. Grant

80 ⁰⁰

23—Sand Dunes, Monterey

By M. VALENCIA

Size 20 x 30 inches

J. Latham

70 ⁰⁰

24—Kittens

By BRUNEL NEVILLE

Size 15 x 25 inches

J. Spring

40 ⁰⁰

25—The Lazy Shepherd

By FERENCZ BLASKOVITZ

Size 16 x 24 inches

H. W. Stevenson

20 ⁰⁰

26—Deer Resting at Dawn

By MATILDA LOTZ

Size 20 x 25 inches

F. A. Diehl

60 ⁰⁰

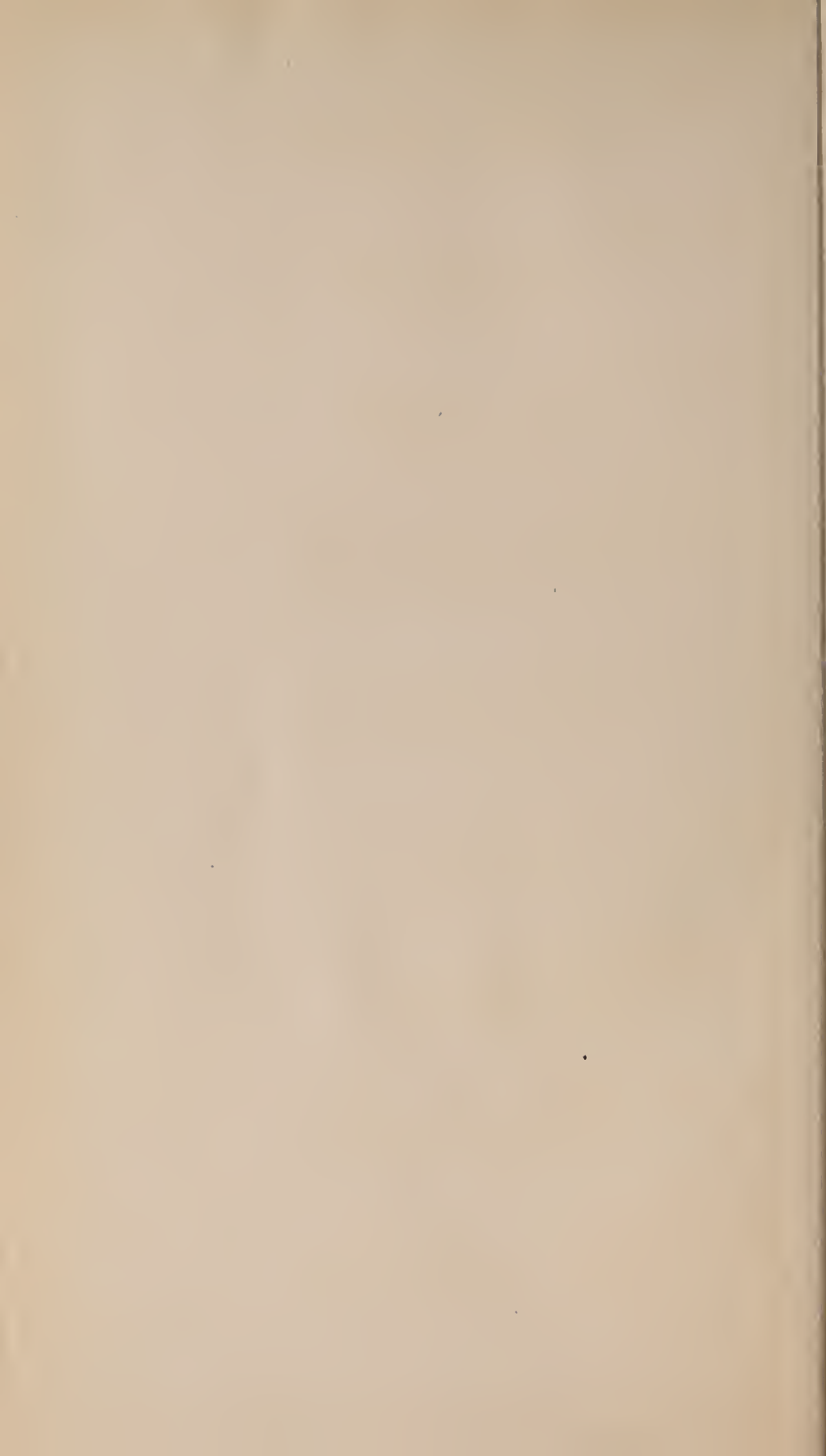
27—The Prophecy

By VATEAU

Size 45 x 64 inches

a. Childs

70 ⁰⁰



28—Marine—Norwegian Coast

By **CONRAD SELMYHR**

Size 19 x 29 inches

K. A. B.
90⁰⁰

29—Winter

By **JULIAN RIX**

Size 12 x 8 inches

L. P. L.
40⁰⁰

30—Landscape

By **P. H. MASON**

Size 6 x 3 inches

Le Bihan
30⁰⁰

31—Landscape

By **WILLIAM MAJORS**

Size 15 x 22 inches

H. Berry
30⁰⁰

32—Niles Canyon

By **CARL DAHLGREN**

Size 12 x 18 inches

C. Edwards
20⁰⁰

33—The Flirt

By **AIDA ROMA**

Size 22 x 30 inches

Aida Roma
10⁰⁰

34—The Slave Mart

By **DEVEDEUX**

Size 21 x 29 inches

J. N. M.
30⁰⁰

35—Mount Shasta—Water Color

By **A. FARNSWORTH**

Size 15 x 20 inches

J. Grant
21⁰⁰

36—Hunting Scene—Water Color

By **A. FARNSWORTH**

Size 12 x 18 inches

J. N. Hannon
12⁰⁰



37—Hawaiian Islands—Water Color

By A. FARNSWORTH

Size 7 x 14 inches

Stein
7 50

38—Kittens

By BRUNEL NEVILLE

Size 9 x 13 inches

J. Spring
16 00

39—Unknown Portrait

UNKNOWN

Size 30 x 38 inches

W. T. Boardman
7 00

40—Landscape

By P. H. MASON

Size 16 x 21 inches

J. Merritt
35 00

41—Landscape

By W. H. HILLER

Size 35 x 42 inches

Brunner
5 00

42—Landscape

By P. H. MASON

Size 7 x 10 inches

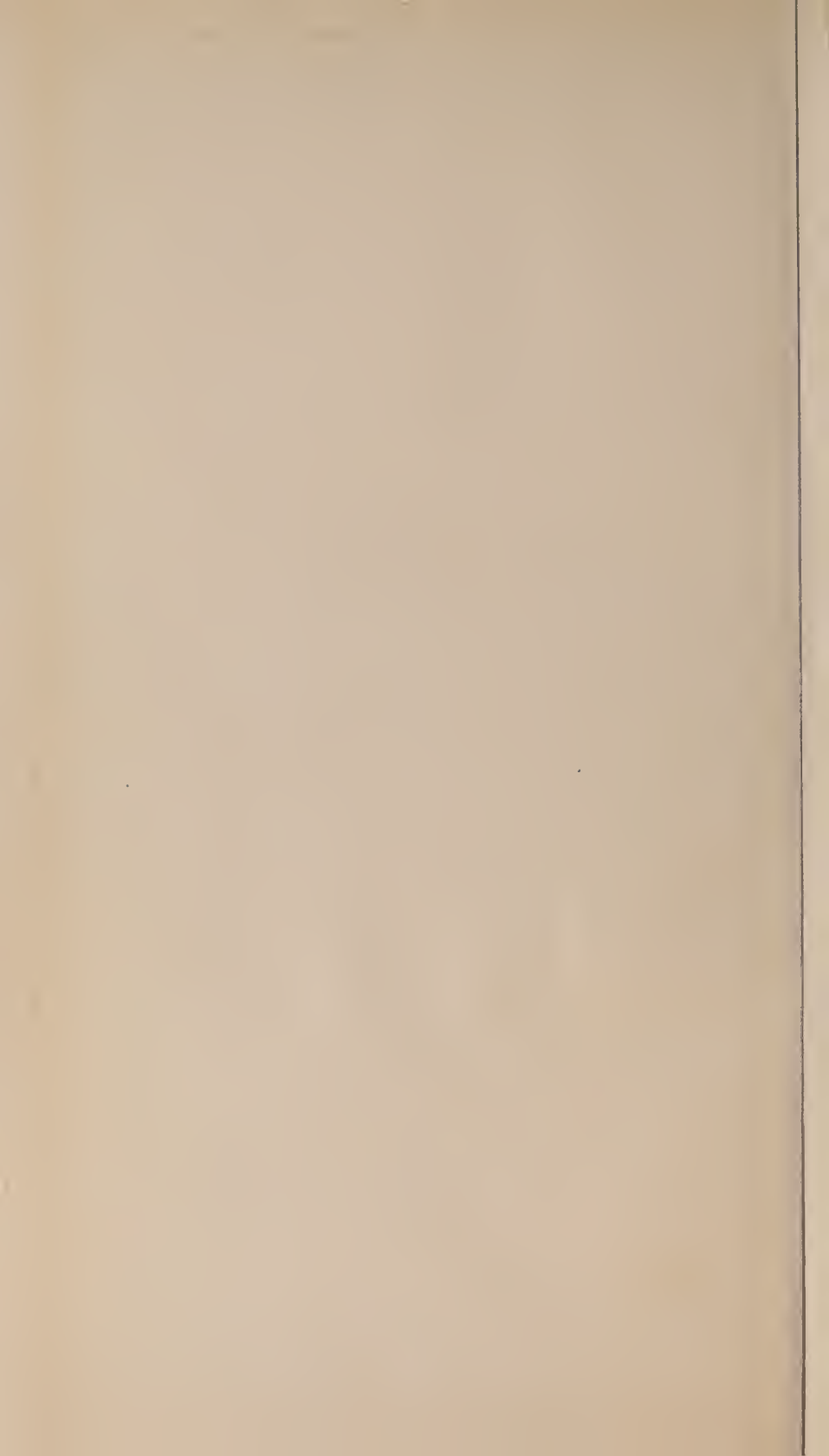
G. I. K.
8 00

43—Marine

By CHAS. KING

Size 20 x 30 inches

G. I. K.
24 00





Extract from the Will of Edmond de Goncourt:

(*Trans.*)

"My wish is that my Drawings, my Prints, my Curiosities, my books—in a word these things of art which have been the joy of my life—shall not be consigned to the cold tomb of a museum, and subjected to the stupid glance of the careless passer-by; but I require that they shall all be dispersed under the hammer of the Auctioneer, so that the pleasure which the acquiring of each one of them has given me shall be given again, in each case, to some inheritor of my own tastes."



